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Vol. 911

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Années de Pèlerinage

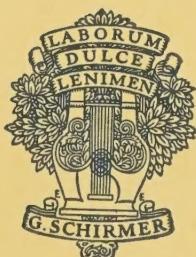
2^{me} ANNÉE

"ITALIE"

For the Piano

(JOSEFFY)

\$2.00



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Vol. 911

F R A N Z L I S Z T

Années de Pèlerinage

2^{me} ANNÉE

"ITALIE"

Suite

For the Piano



Edited and Revised by

RAFAEL JOSEFFY

G. SCHIRMER, INC.
New York

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SONETTO XLVII

*Benedetto sia 'l giorno, e 'l mese, e l'anno,
E la stagione, e 'l tempo, e l'ora, e 'l pun
E 'l bel paese, e 'l loco, ov'io fu giunto
Da duo begli occhi, che legato m'hanno.
E benedetto il primo dolce affanno,
Ch'i' ebbi ad esser con amor congiunto;
E l'arco e le saette ond'io fu punto;
E le piaghe, ch'infin al cor mi vanno.
Benedette le voci tante, ch'io,
Chiamando il nome di mia Donna, ho sparte;
E i sospiri, e le lagrime, e 'l desio;
E benedette sien tutte le carte
Ov'io fama le acquistò; e 'l pensier mio,
Ch'è sol di lei, sì, ch'altra non v'ha parte.*

SONNET XLVII

BLEST be the year, the month, the hour, the day,
The season and the time, the point of space,
And blest the beauteous country and the place
Where first of two bright eyes I felt the sway:
Blest the sweet pain of which I was the prey,
When newly doomed Love's sovereign law to embrace,
And blest the bow and shaft to which I trace
The wound that to my inmost breast found way:
Blest be the ceaseless accents of my tongue,
Unwearied breathing my loved lady's name:
Blest my fond wishes, sighs, and tears, and pains:
Blest be the lays in which her praise I sung,
That on all sides acquired to her fair fame;
And blest my thoughts! for o'er them all she reigns.

DACRE

SONETTO CIV

*Pace non trovo, e non ho da far guerra;
E temo e spero, ed ardo e son un ghiaccio;
E volo sopra 'l cielo e giacco in terra;
E nullo stringo, e tutto il monao abbraccio.
Tal m'ha in prigion, che non m'apre, ne serra;
Ne per suo mi riten, ne scioglie il laccio;
E non m'ancide Amor, e non mi sferra;
Ne mi vuol vivo, ne mi trae d'impaccio.
Veggio senz' occhi, e non ho lingua e grido;
E bramo di perir, e cheggio aita;
Ed ho in odio me stesso, ed amo altrui:
Pasconi di dolor, piangendo rido;
Equalmente mi spiace morte e vita.
In questo stato son, Donna, per Vui.*

SONNET CIV

WARFARE I cannot wage, yet know not peace;
I fear, I hope, I burn, I freeze again;
Mount to the skies, then bow to earth my face;
Grasp the whole world, yet nothing can obtain.
His prisoner Love nor frees, nor will detain;
In toils he holds me not, nor will release;
He slays me not, nor yet will he unchain;
No joy allows, nor lets my sorrow cease.
Sightless, I see my fair; though mute, I mourn;
I scorn existence, and yet court its stay;
Detest myself, and for another burn;
By grief I'm nurtured; and, though tearful, gay;
Death I despise, and life alike I hate:
Such, lady, dost thou make my wayward state!

NOTT

SONETTO CXXIII

*I' vidi in terra angelici costumi,
E celesti bellezze al mondo sole;
Tal che di rimembrar mi giova e dole;
Chè quant' io miro, par sogni, ombre e fumi:
E vidi lagrimar que' duo bei lumi,
Chan fatto mille volte invidia al Sole;
Ed udii sospirando dir parole
Che farian gir i monti, e stare i fumi.
Amor, senno, valor, pietate e doglia
Facean, piangendo, un più dolce concento
D'ogni altro che nel mondo udir si soglia:
Ed era 'l cielo all'armonia si 'ntento,
Che non si vedea in ramo mover foglia:
Tanta dolcezza avea pien l'aere e 'l vento.*

SONNET CXXIII

YES, I beheld on earth angelic grace,
And charms divine which mortals rarely see,
Such as both glad and pain the memory;
Vain, light, unreal is all else I trace:
Tears I saw shower'd from those fine eyes apace,
Of which the sun oftentimes might envious be;
Accents I heard sighed forth so movingly,
As to stay floods, or mountains to displace.
Love and good sense, firmness, with pity join'd
And wailful grief, a sweeter concert made
Than ever yet was poured on human ear:
And heaven unto the music so inclined,
That not a leaf was seen to stir the shade,
Such melody had fraught the winds, the atmosphere.

NOTT

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2^e Année

Edited and revised by
Rafael Joseffy

I. Sposalizio

Franz Liszt

Andante

dolce

mf

dolcissimo

ppp una corda

Ped.

Ped.

poco a poco più di moto

Ped.

Ped.

Ped.

Ped.

3

8: *poco a poco* - - - *cresc.*

Ped. 2 3 1 2 *Ped.* 3 2 5 *Ped.*

8: *ed* *accelerando* - - -

Ped. 4 *Ped.* 5 *Ped.*

8: *molto rinforz.* - - - *rit.* *ff* > *ff* >

Ped. *Ped.* *Ped.* *Ped.* * *Ped.*

Andante quieto

4: *dolce*

4: *smorz.*

Più lento
una corda

ppp dolcissimo

19656

molto rinforz. ed appassionato
Quasi allegretto mosso
dolce armonioso
legg. *ped.*
con grazia
cresc.

19656

Sheet music for piano, page 6, measures 6-13. The music is in 2/4 time, key signature of A major (three sharps). The score consists of four staves. The top staff shows a melodic line with fingerings (e.g., 1, 3, 4, 1, 2, 3, 4, 1) and dynamic markings like *rinforz.* and *ff non staccato*. The second staff contains chords. The third staff has bass notes with pedaling instructions (Ped.). The fourth staff continues the bass line. Measure 6 ends with a forte dynamic. Measures 7-8 show a transition with changing dynamics (ff to ff non staccato) and pedaling. Measures 9-10 continue the bass line with various dynamics and pedaling. Measures 11-12 show a continuation of the bass line with changing dynamics and pedaling. Measure 13 concludes with a dynamic of *tutta forza*.

19656

★) Oder durchweg mit dem 5ten Finger.

★) Or with the fifth finger throughout.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 7 through the end of the section. The notation includes treble and bass staves, with various dynamics such as *fff*, *ritenuto il tempo*, *dolce*, *pp*, and *poco a poco ritenuto*. Fingerings are indicated above the notes, and performance instructions like *Adagio* and *e smorzando* are present. The music concludes with a final dynamic of *ppp*.

7

Rit. *Rit.* *Rit.*
ritenuto il tempo
dolce *dolce*
pp
Rit. * *Rit.*
Rit. * *Rit.*
poco a poco ritenuto
Adagio
e smorzando
ppp

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2^{de} AnnéeEdited and revised by
Rafael Joseffy

II. II Pensero

Franz Liszt

Lento

sempre tenuto

mf

Ped. *Ped.* *** *Ped. **

riforz. *sf*

Ped. *Ped.* *** *Ped. ** *Ped.*

sf

Ped. *** *Ped.* *** *Ped. ** *Ped.*

sf

Ped. *** *Ped.* *** *Ped. ** *Ped.*

19656

*sotto voce
pesante*

cresc.

*espressivo
p*

rit.

pp

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2^{de} Année

III. Canzonetta del Salvator Rosa

Edited and revised by

Rafael Joseffy

Franz Liszt

Andante marziale



Va - do ben spes - so can-gian-do lo - co,



va - do ben spes - so can-gian-do lo - co, ma non so mai cangiar de - si - - o,



va - do benspesso can - giando lo - co,



ma non so mai, ma non so mai,
crescendo *f* *più rinforzando*

non so mai cangiar de - si - o.

ff *diminuendo*

fenergico

Sem-pre li-stes - so sa - rà il mio fuo - co,

sem-pre li-stes - so sa - rà il mio fuo - co,

e sa - ro sem-pre li stes - so an - chi - o, sa - - ro sem-pre,

accentuato il canto e rallentando

e sa - rò sem - - - - pre li - stes - so an -

dolce

espressivo

chi - - o, fi - stes - - - - so anch' i - - - o.

Va - do ben spesso can -

poco ritenuuto

mf

diminuendo al pp

gian-do lo - co,

va - do ben spes - so can -

crescendo

** dim.*

gian - do lo - co, ma non so mai cangiar de - si - - o,

f

marcato

** dim.*

ma non so mai, ma non so mai, ma

crescendo

non so mai cangiar de-si - - - o.

diminuendo

poco rit.

pp

ff

tr

diminuendo al

Années de Pèlerinage

2^e Année

IV. Sonetto 47 del Petrarca

*Edited and revised by
Rafael Joseffy*

Franz Liszt

Preludio con moto

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a fermata over a note, followed by a grace note and a dotted half note. Measure 12 begins with a fermata over a note, followed by a grace note and a dotted half note. Measure 13 begins with a fermata over a note, followed by a grace note and a dotted half note. Measure 14 begins with a fermata over a note, followed by a grace note and a dotted half note. Measure 15 begins with a fermata over a note, followed by a grace note and a dotted half note.

Sempre mosso con intimo sentimento il canto mezzo forte espressivo e un poco marcato

A musical score for piano, featuring two staves. The top staff is in treble clef, 6/8 time, and B-flat key signature. It contains dynamic markings 'una corda' and 'l'accomp. sempre dolce'. The bottom staff is in bass clef, also 6/8 time and B-flat key signature. Measures 11 and 12 show a melodic line in the bass staff with 'Ped.' (pedal) markings below each note. The score is annotated with measure numbers 11 and 12 above the staves.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in B-flat major (two flats) and common time. Measure 5 starts with a forte dynamic. Measure 6 begins with a half note followed by eighth notes. Measure 7 features a melodic line with eighth and sixteenth notes. Measure 8 contains a series of eighth-note chords. Measure 9 includes a grace note before the first note. Measures 10 and 11 continue the melodic line with eighth and sixteenth notes. Pedal points are marked with 'Ped.' under the bass notes in measures 5, 6, 8, 10, and 11. Measure 11 ends with a repeat sign and a double bar line.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *rinforz.*, *smorzando*, *cresc.*, *rit.*, *dolciss. una corda*, and *tre corde*. Performance instructions like *Ped.* and *** are also present. The music consists of measures 5 through 9, with measure 10 partially visible at the bottom.

3
Ped. Ped. Ped. * Ped. Ped. Ped. * Ped.

p *poco a poco cresc.* *molto*
Ped. Ped. Ped. Ped.

f *vibrato assai* *poco rallent.*
Ped. Ped. Ped. Ped.

Quasi in tempo
8
pp *recitando* *pp*
8
p riten. *ad lib.*

8 *pp*

8 *accel.*

cresc.

dolente

pp una corda

rall.

dolciss.

molto rit.

In tempo ma sempre rubato

pp
dolce cantando

Re. Re. Re.

cresc.
Re. Re. Re. Re.

Re.

Re. Re.

The musical score consists of four staves of piano music. The first staff begins with a dynamic of *cresc. molto*, followed by measures with *Ped.* markings and a tempo of *8.* The second staff starts with *f con somma passione* at measure 43. The third staff features dynamics *ff* and *p*, with articulations like *dolce* and *rallent.*. The fourth staff concludes with a dynamic of *p*.

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V. Sonetto 104 del Petrarca

Agitato assai

Franz Liszt

19656

21

19656

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. *

Ped. Ped. Ped. *

Ped. Ped. Ped. *

cresc.

ff

accel.

rinforz.

Ped.

*

Ossia

cresc. *e rinforzando* *riten.*

cresc. *e rinforzando* *riten.*

string.

vibrato

p

ff

poco rall.

Red.

rallent.

dolce dolente

una corda

Red.

Red.

Red.

poco rall.

dimin.

Red.

ritenuto a piacere

smorzando

pp

Red.

Musical score for piano, page 5, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a dynamic of $\frac{5}{4}$. Measure 6 begins with a dynamic of $\frac{3}{4}$. Measure 7 begins with a dynamic of $\frac{5}{2}$. Measure 8 begins with a dynamic of $\frac{3}{2}$. The score includes various performance instructions such as "Ped.", "*", "agitato", "cresc.", "rinforz.", "dimin.", "perdendo", "rallent.", and "2 3 1 2 3 1 2 3 1". Fingerings are indicated above the notes in some measures.

*un poco più lento
accentato assai*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Adagio

a tempo

dolce

Ped. * Ped. * Ped. Ped.

Ped.

Ped. * Ped. Ped. Ped.

Ped.

Ped. * Ped. Ped. Ped.

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VI. Sonetto 123 del Petrarca

2^{de} Année

Franz Liszt

Lento placido

dolcissimo

espressivo

ten.

cresc.

rinforz.

espressivo

p

cresc. appassionato

rit.

Rit.

*Sempre lento
cantando
dolcissimo*

pp *dimin.* *smorz.* *rall.*

19656

musical score for piano, page 28. The score consists of five staves of music.
 - Staff 1: Treble clef, 2 flats. Dynamics: smorz., pp. Performance instruction: Ped.
 - Staff 2: Bass clef, 2 flats. Dynamics: Ped.
 - Staff 3: Treble clef, 2 flats. Dynamics: cresc. molto. Performance instruction: Ped.
 - Staff 4: Bass clef, 2 flats. Dynamics: Ped.
 - Staff 5: Treble clef, 2 flats. Dynamics: ff. Performance instruction: Ped.
 - Staff 6: Treble clef, 2 flats. Dynamics: f vibrato. Performance instruction: Ped.
 - Staff 7: Treble clef, 2 flats. Dynamics: Più lento.
 - Staff 8: Treble clef, 2 flats. Dynamics: ppp. Performance instruction: una corda.
 - Staff 9: Treble clef, 2 flats. Dynamics: Ped.
 - Staff 10: Treble clef, 2 flats. Dynamics: Ped.
 - Staff 11: Treble clef, 2 flats. Dynamics: Ped.
 - Staff 12: Treble clef, 2 flats. Dynamics: ppp molto ritenuto.
 - Staff 13: Treble clef, 2 flats. Dynamics: il canto espressivo e accentato.
 - Staff 14: Treble clef, 2 flats. Dynamics: Ped.
 - Staff 15: Treble clef, 2 flats. Dynamics: Ped.
 - Staff 16: Treble clef, 2 flats. Dynamics: Ped.
 The score includes various performance instructions such as 'Ped.', asterisks (*), and dynamic markings like 'smorz.', 'pp', 'cresc. molto', 'ff', 'f vibrato', 'Più lento', 'ppp', 'una corda', 'ppp molto ritenuto', and 'il canto espressivo e accentato'.

poco a poco accelerando
agitato e cresc.
sempre più appassionato
cresc. e stringendo molto
tre corde
rallentando
una corda

dolcissimo armonioso

ritenuto

8.

5 3 2 2 3

5 tr.

ppp

dimin.

8.

PPP dolcemente

quasi niente rallentando -

dolcissimo

PPP Ped.

Musical score for piano, page 31, featuring four staves of music:

- Staff 1 (Treble and Bass):** Dynamics include *ped.*, *cresc.*, *rinforz.*, and *ped.* with asterisks.
- Staff 2 (Treble and Bass):** Dynamics include *smorz.*, *sempre dolce*, *ped.* with asterisks, and *ped.*
- Staff 3 (Treble and Bass):** Dynamics include *perdendo*, *ritenuto*, *pp*, and *ped.* with asterisks.
- Staff 4 (Treble and Bass):** Dynamics include *a piacere*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, and *ped.* with asterisks.

Années de Pèlerinage

2^{de} Année

VII. Après une Lecture du Dante

Edited and revised by
Rafael Joseffy

Fantasia quasi Sonata

Franz Liszt

Andante maestoso

*a tempo*pesante
m.d.

Più moto

cresc.

8

riten. molto

3 4 5

p

p

3 6

p

3 6

p

3 6

p

Rit.

Rit.

p *stringendo*

p

p

Rit.

Rit.

Rit.

Rit.

3 2

pp

dim.

e un poco rit.

Rit.

Rit.

Rit.

Rit.

Presto agitato assai

più cresc.
ff ⁶*con impeto*
marcatiss.

⁸
mf *disperato*
Reo.

Reo.

Reo.

8 >

8 >

Ped. * Ped. * Ped. Ped. Ped. * Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. * Ped. *

8 >

Ped. * Ped. * Ped. * Ped. * Ped. 5 > sempre più rinf.

Ped. * Ped. * Ped. 5 >

rifz

2 4 > Ped. * Ped. *

6 > > > >

ff marcatiss.

Ped. 3 2 2 > Ped. 3 2 2 > Ped. 3 2 2 > Ped. 3 2 2

Musical score for piano, page 37, featuring six staves of music. The score includes dynamic markings such as *sempre ff*, *sf*, *p*, and *più animato*. Articulation marks like *Rd.* (Ritardando) and ** Rd.* are present. Performance instructions include *rinforz.* (rhythmically reinforced) and *8* (octave). Fingerings are indicated by numbers above the notes. Measure numbers 8, 9, and 10 are visible at the end of the score.

sempre staccato*cresc.**cresc. molto**rinforz.**fff* *precipitato*

8

8

8

* *Rec.*

Rec.

Rec.

8

5

sf

Rec.

* *Rec.* *

Rec.

Rec.

Tempo I *Andante* *Rec.* *Rec.* *Rec.*

rit. *sf*

m.d.

Rec. *

Rec. *

Rec. *

Rec. *

m.d.

rit. - *dim.*

Rec. *

Rec. *

Rec. *

19656

Andante (quasi improvvisato)

5 5
dolcissimo con intimo sentimento

una corda

8
ped.

5 5
ppp

*
ped.
espressivo * ped.

dolce

ped. ped. ped. ped. ped. ped. ped. *
ped.

molto rit. lunga pausa
ten. pp ten.
ped. ped. ped. ped. *
ped.

Andante
ben marcato il canto

19656

Piano score page 41, featuring six staves of musical notation. The score includes dynamic markings like *p*, *rit.*, *un poco rall.*, *lagrimoso*, *poco rinforz.*, *Adagio*, and *Recitativo*. Pedal markings like *Ped.* and asterisks (*) are also present. The score is numbered 19656 at the bottom left.

più tosto ritenuto e rubato quasi improvvisato

ppp dolcissimo con amore

una corda

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

affrettando

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

più crese. ed appassionato

rall.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

poco rall.

Ped. * *Ped.* * *Ped.* *

8 non legato accel.

p

2. Ad.

* 3. Ad.

* 4. Ad.

* 5. Ad.

* 6. Ad.

8 sempre accel.

2. Ad.

* 3. Ad.

* 4. Ad.

* 5. Ad.

* 6. Ad.

* 7. Ad.

8 rinforz.

2. Ad.

* 3. Ad.

* 4. Ad.

* 5. Ad.

* 6. Ad.

* 7. Ad.

8

ff

1 5

1 4 1

5

3

2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

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8

ff appassionato assai

pp sotto voce

sempre piano

pp trem.

un poco

marcato

2 | *sempre piano*

Ped. *mf* *ten.*

Ped. *mf* *ten.*

p

agitato

poco a poco

cresc.

Ped. * *Ped.*

Ped. * *Ped.*

più cresc.
 Ped.
ff string.
Più mosso.
ff
sempre ff
 Ped.
 19656
 Ped.

8

8

fff

Ped. * Ped.

8

Ped. * Ped. * Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped.

8

fff con strepito

Ped.

8

Ped.

sempre marcatiss.

dim. poco a poco

piano

p

senza rallentare

Ped.

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *ped.*, ** ped.*, *pp*, *sempre pp marc.*, *perdendo*, *rit.*, and *molto rit.*. Articulation marks like *>* and *1 3 2* are also present. The music consists of various rhythmic patterns and harmonic changes across the staves.

Tempo rubato e molto ritenuto

p lamento

8

poco rinforz.

più dim.

coll'8va

Andante.

pp trem.

19656

8..... *marcato poco riten.* 8

Più mosso

ff string.

Allegro

19656

A musical score for piano, featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between measures, starting with two sharps, then one sharp, then one flat, and finally three flats. Measure numbers 8, 8, 8, and 8 are indicated above each staff respectively. Various dynamics like *sf* (fortissimo) and *mf* (mezzo-forte) are marked. Articulation marks such as dots and dashes are placed under notes. Measures 8 and 8 show complex chords and rhythmic patterns, while measure 8 features sustained notes and measure 8 shows a more sustained harmonic pattern.

Presto

Presto

piano

ped.

ped.

ped.

ped.

ped.

ped.

ped.

cresc.

ped.

ped.

ped.

ped.

ped.

ped.

più forte

ped.

ped.

ped.

ped.

ped.

ped.

ped.

rit.

p

cresc.

ped.

ped.

*

ped.

$\frac{5}{4}$

8

3

8

8

8

Rit.

Rit.

Rit.

8

8

8

rinforz.

Rit.

Rit.

Rit.

8

8

8

8

Rit.

Rit.

Rit.

Rit.

Andante (Tempo I)

8

ff

8va bassa

Rit.

Rit.

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